



Mami!

Biggest See

P A U L

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✓ IN HIS FIRST
MODERN ROLE
IN FIVE YEARS!

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In Charge of Production Executive Producer

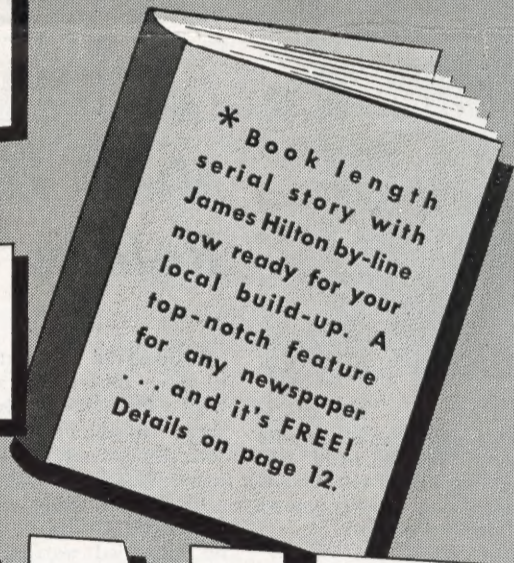
King Values!

✓ ... starring in a great new story by **JAMES HILTON*** who wrote "Goodbye, Mr. Chips" and "Lost Horizon"

✓ ... directed by **EDMUND GOULDING**, the man who made two of the biggest money makers of 1939—"The Old Maid" and "Dark Victory"

✓ ... also starring **JANE BRYAN**, the screen's loveliest new dramatic find. Every one remembers her superb performance in "The Old Maid"—now she tops that in

"WE ARE NOT ALONE"



JANE BRYAN • FLORA ROBSON

RAYMOND SEVERN • UNA O'CONNOR • Directed by EDMUND GOULDING
Screen Play by James Hilton and Milton Krims • From the Novel by James Hilton • Music by Max Steiner
A Warner Bros.—First National Picture

✓ **A Great Star!...A Great Story!...A Great Motion Picture!...
All combined by Warner Bros. to make the perfect screen
attraction...perfect for your biggest kind of handling!**

Publicity Build-up!

• **Lead Story**

PAUL MUNI STAR OF 'WE ARE NOT ALONE' AT STRAND FRIDAY

The new Paul Muni starring picture, "We Are Not Alone," will be the feature attraction at the Strand Theatre starting Friday. Written by the author of "Goodbye, Mr. Chips," James Hilton, and produced by Warner Bros., the studio which has produced such outstanding successes of the season as "The Old Maid" and "The Private Lives of Elizabeth and Essex," "We Are Not Alone" has all the elements which mark a truly great production.

A Muni film is always a red-letter event, for the star who leads the entire field of dramatic acting makes only one a year and that one is certain to be worthy of his genius. In 1935 it was "The Story of Louis Pasteur," in 1936 it was "The Good Earth," in 1937, "The Life of Emile Zola," "Juarez" in 1938, and now "We Are Not Alone" for 1939, said to be of equal, if not higher calibre as film entertainment than any of these previous successes. Appearing with him in the cast are Jane Bryan, who received the role as a reward for her brilliant dramatic work in "The Old Maid," Flora Robson,



Mat 103-15c

JANE BRYAN whose superb surprise performance in "The Old Maid" won her the lead opposite Paul Muni in "We Are Not Alone," which opens at the Strand Theatre on Friday.

noted British star of stage and screen, and a host of others.

"We Are Not Alone" starts in 1914, a parallel year to this one, for each marks the beginning of a great war. But the little country doctor in a small English town is not concerned about the world outside, for his own world is troubled enough. He is deeply concerned about his son, a sensitive little fellow who is completely misunderstood by his mother, a severe, forbidding woman. One night the doctor is called to attend a little Viennese dancer, travelling with a third-class theatrical troupe, who has broken her wrist. Unable to work, she is stranded, and he treats her for several weeks, finds her strangely fascinating. When he takes his son on one of the visits, the child and the girl get on so well together that he mentions it to his wife, who suggests that they hire her as a governess for him. The atmosphere of the doctor's house changes with Leni in it, but scandal is soon rife in the village. To tell how the situation is resolved would be to detract from the tremendously moving quality of the story. Edmund Goulding directed the production. Goulding is considered one of the ablest of all directors in handling human interest, psychological dramas, most recent of which were "Dark Victory" and "The Old Maid."



Still WA 419; Mat 206-30c

INCOMPARABLE—Paul Muni adds to his immortal gallery of screen portraits the "little doctor" in "We Are Not Alone," created by James Hilton, the author of "Goodbye, Mr. Chips." "We Are Not Alone" will have its first local showing at the Strand Friday.

• **Advance Feature on Muni**

Muni Has New Romantic Role in 'We Are Not Alone'

By Carlisle Jones

Flanked by four extra-thick pats of sweet butter and a plate piled high with dark breads, Paul Muni faced his recent interviewer with something closely resembling enjoyment. This is not his usual custom, according to the studio restaurant waitresses. During most interviews he is hurried, worried and anxious to get away. But on this, the first really warm spring day, he was light-hearted, nimble-witted and in no hurry at all.

Only a few days before Muni had finished his final scenes for "We Are Not Alone," his latest film which opens at the Strand Friday. At the moment he was free—as free as any important actor who takes his work importantly, could be.

"My contract with Warner Bros. is probably the most peculiar one in Hollywood," he said. "Under it I can, if I wish, make two pictures each year for this company. But the company cannot force me to make any picture I don't want to make. My word is final on the approval or disapproval of scripts."

He is very pleased with the opportunity he had in "We Are Not Alone" because it is the first modern romantic role he has played in five years, and marks a distinct change from the historical biographies he

has been doing recently.

"It is just as easy," he says, "and just as dangerous for an actor to become typed in the kind of stories he uses for his screen appearances as it is to become typed as an actor who plays only one kind of role."

He does not want to be known as a "biographical star," he intimated and that is why he accepted the role in the James Hilton story. It is a modern story centering about the romance of a small town English doctor and a Viennese dancer—played by young Jane Bryan.

"I like this fellow tremendously," Muni declared of "Dr. Newcome," the small-town English physician of the story. "He's one of the most interesting I have ever met anywhere, in fiction or life."

He finds it difficult to get away to do the things he would like to do. However, he has arranged a leave of absence from Hollywood, and will appear on Broadway this season in the Maxwell Anderson play, "Key Largo." He is tremendously excited about it.

Half the butter was gone, his plate was nearly empty and the last piece of pumpernickel had disappeared. That seemed to indicate that the leisurely interview had come to its leisurely but inevitable end.

NEW STILL SERVICE! . . . Stills available on most of the scene cuts on the publicity pages in this Campaign Plan. Price 15c each. Order by still number indicated under each cut, from Campaign Plan Editor. If still number is not given, photo is not available because the cut was made from a special retouch or a composite. (* Asterisk denotes still is included in regular set available at local Vitagraph Exchanges.)

• **Advance Notice**

PAUL MUNI DOFFS MAKE-UP, BEARDS, FOR HILTON STORY

A "home grown" mustache and the customary grease paint comprise Paul Muni's sole make-up for his characterization of the Little Doctor of Warner Bros.' film version of the James Hilton novel, "We Are Not Alone," opening Friday at the Strand.

After portraying Zola, Pasteur and Juarez, Muni found the absence of character make-up both a relief and a challenge.

"I have always attempted to 'sell' characters, not my own personality," explained the star who won the Academy award for his portrayal of Louis Pasteur. "The closer I can come to making audiences forget Muni in the belief they are seeing and hearing the character I'm playing, the more successful I feel I am.

"Naturally, it is easier to accomplish that when one is wearing definite character make-up. That's why the role of the doctor in 'We Are Not Alone' offers a severe test and challenge. I'll be pretty much the Muni of real life in appearance, but I certainly don't want to be Muni in the role. I want to be the small



*Still WA 412; Mat 104-15c

MUNI MAKES LOVE to Jane Bryan in "We Are Not Alone," his new starring picture which opens at the Strand Theatre on Friday.

town doctor James Hilton created in his novel."

Muni hasn't always worn make-up for the characterizations that have lifted him into a class by himself as a screen actor. In "I'm A Fugitive From a Chain Gang," one of his most successful pictures, he appeared "au naturel," and he has done other outstanding characters without so much as the benefit of the rather wide, close cropped mustache he'll wear in "We Are Not Alone." It appears, therefore, that he has little to fear from his new venture.

• **Advance Short**

'We Are Not Alone' Coming

"We Are Not Alone," the new Warner Bros. film starring Paul Muni, will be the next feature attraction at the Strand Theatre, starting Friday. It is Muni's first modern, romantic role in several years, based on the best-selling novel by the author of "Goodbye, Mr. Chips." Jane Bryan and Flora Robson head the supporting cast, and Edmund Goulding directed the production.

① half size
glossy pos

✓



Still JB 461; Mat 204-30c

SCREEN'S LOVELIEST NEW STAR — Jane Bryan whose brilliant performance in "The Old Maid" won her immediate acclaim and the feminine lead opposite Paul Muni in "We Are Not Alone," which opens at the Strand Friday.

• Advance Feature on Jane Bryan

Jane Bryan Cast Opposite Muni in 'We Are Not Alone'

When Jane Bryan first wrinkled her pretty, freckled nose at a Warner Bros. camera some three years ago all members of the cast and crew of "Marked Woman," knew that the studio had really made a find.

Before that Jane O'Brien, a native daughter of Hollywood, had played roles on the stage in Jean Muir's "Theater Workshop," after finishing University High School.

A favorite younger sister to Bette Davis in several pictures, and her daughter in "The Old Maid," Jane believes Miss Davis has been the most helpful person she has met in her brief career. They are close personal friends as well.

When "The Old Maid" was released, audiences everywhere began to rave about Jane's brilliant performance. Among these audiences was James Hilton, world-renowned author of "Goodbye, Mr. Chips," who had come to Hollywood to adapt his novel "We Are Not Alone" for the screen. He was so impressed with Jane that he suggested her for the feminine lead opposite Paul Muni in the film, and his suggestion was immediately taken.

Frank, cheerful and determined, Jane has been on all lists of young players who seem to be destined for eventual stardom in pictures. And now that prediction has become a reality for she was awarded a starring contract by Warner Bros. directly after she finished playing in "We Are Not Alone," which opens at the Strand Theatre Friday.

Until a few months ago Jane had never been east of the California border. Since then she has made one trip to New York and one of her many burning ambitions — all of Jane's ambitions are burning ones — is to go back there to try a stage role. But the studio has plans for her which will keep her busy in Hollywood for a long time.

So far, romance has figured only

slightly in Jane's busy life. As it is now, she just gets "crushes" which are as fleeting as an April breeze.

Strictly an outdoor girl, Jane gets sunburned and freckled and has to report to the studio make-up department a half hour earlier than players who keep their faces under cover. But she can be elegant, too, when need be, and hide her tomboy tendencies behind a really unique gentility.

She learned to cook for her three brothers before fame came her way but she hasn't spent much time over the stove in recent months. She spends much of her salary on books, is a rapid and tireless reader, has no superstitions and many hobbies.

"It's the way she wrinkles her nose that gets 'em," explains one of the cameramen who has photographed her several times. "It's saucy and cute and practically irresistible." While Bette Davis has been most closely associated with Jane in her picture work, the Irish group at Warners, which includes Jimmy Cagney, Pat O'Brien, Frank McHugh, George Brent, Errol Flynn and others, has taken a great interest in her progress.

• Advance Short

Muni Film at Strand Friday

The Strand Theatre's next feature attraction starting Friday will be "We Are Not Alone," starring Paul Muni. Based on the novel by James Hilton, author of "Goodbye, Mr. Chips," it marks Muni's first modern, romantic role in several years. Jane Bryan, Flora Robson, Raymond Severn, Una O'Connor and a score of others appear in support of the star. Edmund Goulding directed and Max Steiner wrote the superb musical score which accompanies the film production.

CAST

Dr. David Newcome	PAUL MUNI
Leni	Jane Bryan
Jessica	Flora Robson
Gerald	Raymond Severn
Susan	Una O'Connor
Dawson	Henry Daniell
Major Millman	Montagu Love
Sir William Clintock	James Stephenson
Sir Guy Lockhead	Stanley Logan
Judge	Cecil Kellaway
Archdeacon	Alan Napier
Archdeacon's Wife	Ely Malyon
Tommy Baker	Douglas Scott
Dr. Stacey	Crauford Kent
Mrs. Patterson	May Beatty
Mr. Jones	Billy Bevan
Police Inspector	Holmes Herbert
Charley	John Powers
George	Colin Kenny
Mrs. Raymond	Ethel Griffies

PRODUCTION

Directed by EDMUND GOULDING

Screen Play by James Hilton and Milton Krims; From the novel by James Hilton; Director of Photography, Tony Gaudio, A.S.C.; Art Director, Carl Jules Weyl; Technical Advisor, Dr. Leo Schulman; Film Editor, Warren Low; Sound by C. A. Riggs; Make-up Artist, Perc Westmore; Gowns by Milo Anderson; Orchestral Arrangements by Hugo Friedhofer; Special Effects by Byron Haskin, A.S.C. and H. F. Koenekamp, A.S.C.; Musical Director, Leo F. Forbstein; Music by Max Steiner.

STORY

(Not For Publication)

James Hilton, world-renowned author of "Goodbye, Mr. Chips," was brought from England to write the screen play based on his novel "We Are Not Alone." Working in close cooperation with him was Paul Muni, who plays the starring role, his first modern portrayal in five years. Jane Bryan, whose superb surprise performance in "The Old Maid" has made her 1940's big new star, plays the romantic lead opposite Muni. Directed by Edmund Goulding who did "Dark Victory" and "The Old Maid," "We Are Not Alone" comes to a glowing life on the screen. Dr. Newcome (Paul Muni) lives with his wife Jessica (Flora Robson) and son Gerald (Raymond Severn) in the little English town of Calderbury. Jessica, conventional and stupid, is unable to understand the sensitive little boy and her stern, unsympathetic discipline aggravates the child's nervousness. A solution seems to be found when the doctor is called to care for Leni (Jane Bryan), a little Austrian dancer stranded in England, who has tried to commit suicide. With Jessica's consent, he hires her as a governess for the boy. The doctor and Leni are strangely drawn to one another, but their relationship is one of simple friendship. Then Jessica learns the true story of Leni's background. She insists on dismissing her, and the doctor, unable to change her mind, arranges to put Leni in a music school. Meanwhile Gerald, who has been sent to stay with his uncle, slips back to the surgery to retrieve a toy his mother has confiscated. In getting it he knocks over and breaks a bottle of pills. He stuffs these into a bottle with some others to hide the evidence of his misdeed. Jessica, returning home shortly after, goes to the surgery to get some tablets for her headache. A little later the maid finds her dead. Unaware of the innocently brewed tragedy, Leni and the Doctor are saying farewell, when they hear the news of the outbreak of the World War. Realizing that Leni, because of her nationality, will be in danger if she remains in England, he offers to take her on his bicycle to a nearby town where she can get a train to start back to her homeland. They are arrested and tried for Jessica's murder. The appearance of flight is against them, and Gerald, the only person who could have proved their innocence, has been told nothing of what has happened, at the doctor's request. Sentenced to be hanged, the two are allowed one meeting the night before the execution. He kisses her for the first and only time and tells her "We are not alone in suffering injustice."

(Running Time—112 Min.)

James Hilton Travels 6,000 Miles To Adapt 'We Are Not Alone' for Screen

Although James Hilton has had the enormous satisfaction of seeing two of his novels, "Lost Horizons" and "Goodbye, Mr. Chips," made into hit motion pictures, he recently had an even greater satisfaction. When Warner Bros. bought the screen rights to his newest novel, "We Are Not Alone," as a starring vehicle for their number one actor, Paul Muni, they asked the English novelist if he would consent to come to Hollywood and write the screen play adaptation.

Would he? He most certainly would. To be able to follow through from start to finish with the picture was exactly the kind of job he was most anxious to tackle. So he crossed several thousands of miles of sea and land and reported for work on the Warner Bros. lot in Burbank, California.

Interviewed there several weeks later, he was bubbling over with quite un-British enthusiasm for the business, art, or what-have-you of making motion pictures. "I'm fascinated by Hollywood," he said, "and the screen gives a writer much more leeway than the printed page."

He was delighted to find that Muni had been assigned to the starring role, and that Edmund Goulding was to direct. He was familiar with Goulding's work on "Dark Victory" and "The Old Maid" and considers him the screen's outstanding director of psychological drama. The three of them spent many hours in conference over the character motivation in the story before a single foot of film was shot, and Hilton believes that this collaboration brought about some really fine results in making Muni's "Dr. Newcome" a much more real kind of



Still WA Pub. F; Mat 203-30c
MASTERS OF THEIR ART—(Left to right) Author James Hilton, star Paul Muni, and director Edmund Goulding in conference during the filming of "We Are Not Alone," which opens at the Strand on Friday.

person than he was in the novel. "And after watching Mr. Muni work for a while," the author confessed, "I began to feel as though I must have had him in my mind when I wrote the story." He was also tremendously pleased with the way Jane Bryan handled the delicately-shaded role of Leni—the romantic lead opposite Muni.

Watching the town of Calderbury being built on a huge lot was another of Hilton's countless first thrills in Hollywood. "In the book I merely described a rather small and somewhat backward English town. I'm not at all sure that I had a very definite idea in my own mind

as to how this town looked. And each reader, of course, formed his own mental picture of the place, all different," said Hilton. "But here in Hollywood I saw this visionary little town of mine take shape before my very eyes. It was a truly amazing experience."

That Mr. Hilton's admiration for Hollywood and the film industry was far from being one-sided is evidenced by the fact that Warner Bros. were so pleased with his screen adaptation of the novel that they have signed him to a term writing contract, and he is currently engaged in writing a screen play based on the life of the Bronte sisters.

Director Goulding Cheery About Making Millions Cry

Edmund Goulding does a remarkable lot of cheerful laughing as he goes about the business of making millions of people cry.

Goulding is the film director who guided Bette Davis in "Dark Victory," the picture that has brought more tears than any other made in years. Before he did "Dark Victory," he directed "The Dawn Patrol," a tragic drama of the World War that faded out on the sad note of aviator Errol Flynn being shot down in flames. After "Dark Victory," he directed Miss Davis and Miriam Hopkins in "The Old Maid."

Goulding's latest assignment was directing Paul Muni in Warner Bros.' film dramatization of the James Hilton novel, "We Are Not Alone," the film now showing at the Strand Theatre. The story, he cheerfully admits, has its sad moments that can't fail to bring tears.

That so many emotional dramas have been entrusted to the same director within the space of a single year is, of course, no accident. Goulding has demonstrated an indisputable flair—some critics go so far as to call it genius—for this kind of work.

He is, however, anything but a morbid, sadly sentimental fellow. He's usually smiling or laughing, and he goes about his work with a robust vitality.

Extracting tears, Goulding explains, is a science. You plant tears. Then you dig for them.

But perhaps it isn't as much a matter of exact science as Goulding professes to believe. At any rate, it is worthy of note that when he is rehearsing his players for their more poignantly emotional scenes, he seldom booms out with that exuberant laugh of his. He smiles frequently, it's true, but they are smiles which express an emotion more tender than mirth and his voice is singularly gentle and sympathetic.

Those variations from his customary attitude of a chap having himself a happy time may all be part of the science of extracting tears. That explanation, however, scarcely holds for the tears that came into his own eyes recently when he watched Muni play a touchingly tender scene with seven-year-old Raymond Severn, his screen son in "We Are Not Alone."

Pleasure Pier Has Famed Visitor From Hollywood

Paul Muni took a ride on a beach merry-go-round, was driven to cover by autograph seekers and finally escaped to have a good time wandering alone and unrecognized.

It happened at Venice, California, where Muni went, along with 75 wildly excited children, half a hundred technicians, and his leading lady Jane Bryan, to do scenes for his Warner Bros. picture, "We Are Not Alone."

Muni got his ride on the merry-go-round by accident. The script reserved that fun for Miss Bryan and little Raymond Severn who plays his son in the picture, and he was just to be a spectator. He chanced, however, to be standing by the wooden horse on which Miss Bryan was perched when the carousel went into its whirl.

Muni seemed to enjoy his ride and might have taken another and longer one, except for the autograph seekers. He signed, books, paper drinking cups and finally escaped.

Muni cut through an alley behind the merry-go-round, doubled back to the main concession thoroughfare, and keeping well away from the movie company saw the sights.

Muni Has Jam Session On "We Are Not Alone" Set

Paul Muni, of all persons, led off the hottest jam session a Warner Bros. sound stage has seen in many a month. It followed a dramatic scene of "We Are Not Alone," now at the Strand, in which Muni played the violin at Jane Bryan's request.

The moment Director Edmund Goulding okayed the scene, Muni started playing a polka in swing time. Max Rabinowitch, concert pianist who was on the set as accompanist joined in. The two swung from folk songs to classics and on to jazz numbers. Everyone in the company gathered around the piano, except the men who were lining up the next shot.

To climax it all, when Rabinowitch switched to a syncopated version of an old folk song, Muni parked his violin on the piano and did a snappy heel and toe dance while the spectators applauded.

British Novelist Signs Film Writing Contract

Gratified by James Hilton's screen adaptation of his novel "We Are Not Alone," Warner Bros. have signed the popular English novelist to a term writing contract, announces a wire from the film company's West Coast studio. He currently is engaged in writing a screen play based on the life of the Bronte sisters for the studio. "We Are Not Alone," which will open Friday at the Strand, stars Paul Muni at the head of a cast that includes Jane Bryan, Flora Robson, Una O'Connor, Alan Napier, James Stephenson and Montagu Love, Fourth of the Hilton novels to be brought to the screen—"Knight Without Armour," "Lost Horizons" and "Goodbye, Mr. Chips" preceded it—"We Are Not Alone" is the first that he has himself adapted for the screen.

Muni, Master of Dialect

There's almost no dialect Paul Muni hasn't used in pictures—Italian ("Scarface"), Spanish ("Bordertown"), French ("Zola"), Mexican, ("Juarez")—to mention some of them. In fact about the only one he had never used is an English accent—and he does that in his new picture, "We Are Not Alone," which opens at the Strand Friday.

Britishers Get Air Ride

Flora Robson, England's foremost character actress, and Una O'Connor, famed Irish actress, took the first airplane rides of their lives when they flew from New York to Hollywood to report for their roles in Warner Bros.' "We Are Not Alone," opening at the Strand Friday. Miss Robson and Miss O'Connor were brought from London to appear with Paul Muni and Jane Bryan in the film version of James Hilton's novel.

Director 'Advised' Himself

Being English, Director Edmund Goulding acted as his own technical expert during the filming of Warner Bros.' Paul Muni starring picture, "We Are Not Alone." When he needed any extra counsel he called upon James Hilton, author of the novel and screen play, who spent considerable time on the set. The story has a cathedral town of England as its locale, the summer of 1914 as its period. "We Are Not Alone" opens Friday at the Strand.

Muni—Man of Many Nations

(Advance Feature on Muni)

Not without reason has film star Paul Muni earned the reputation of being the "hardest worker in Hollywood."

Artistically, he's a man without a country. A Bohemian immigrant in "Black Fury," a Chinese in "The Good Earth," a Frenchman in "Emile



Still WA Pub. A 81; Mat 101-15c
PAUL MUNI

Zola" and "Louis Pasteur," and a Mexican Indian in "Juarez," he changes nationality almost as regularly as he does screen roles. And that means extra work in any language.

He plays an Englishman in Warner Bros.' film dramatization of the James Hilton novel, "We Are Not Alone," which opens at the Strand Friday. Tweed garbed, pipe smoking, he's as British in appearance and speech as Robert Donat was in the film version of that other Hilton novel "Goodbye, Mr. Chips."

He didn't get that way in a day, a week, or even a month. Almost from the time he discarded the stolid mask of the Indian patriot, "Juarez," he began transforming himself into an Englishman. He studied the doctor of the Hilton novel until he thought like that character, talked like him, and if you can take Hilton's word, even looked like him.

Hilton, of course, had seen his "little doctor" only in his own imagination. Now, he says he sees him only as Muni. Which is considerable of a tribute to the thoroughness of Muni's work.

At that, Muni's preparatory cam-

MUNI PLAYS VIOLIN IN NEW FILM ROLE

Paul Muni played the unique role of violinist on the "We Are Not Alone" set at Warner Bros. The audience was Jane Bryan, his leading lady.

The setting was the living room in the home of the English doctor Muni portrays. The doctor's wife was away. Miss Bryan's role was that of the Austrian governess in their home. The doctor and the governess were like two children enjoying stolen moments of innocent, but forbidden, pleasure.

The mood of the action is tender and as the music continues, it becomes almost a love scene. Muni follows Jane about the room as she walks about and his expression and his playing reflect his joy.

As a youngster, Muni studied the violin and gave promise of becoming a distinguished musician. He was more interested, however, in becoming a distinguished actor—and in order to get him to practice, his father used to lock him in his room with his violin and music rack. When he was his own master, Muni gave up the practicing, but that early practice told when he started brushing up on his playing for the "We Are Not Alone." Novelist James Hilton might almost be credited with having known his part when he wrote this scene. Only he didn't know, when he wrote it, that his book would be made into a picture. Or that Muni and Miss Bryan would be the principals in "We Are Not Alone," which opens at the Strand Theatre on Friday.

Being a man without a country—or to be more exact of many countries—on the screen has given him a more liberal education than he possibly could have received in a four year college course. Because of the thorough manner in which he develops a character he's something of an authority on the history, arts, sciences and customs of every nation he has represented on the screen.

Once he starts a picture he sticks to the job with a single minded concentration few other actors even approximate. He doesn't, as sometimes has been reported, live his screen character twenty-four hours a day. "But when," he explains, "You've spent months developing a characterization you can't shift into and out of it like you'd change a suit of clothes."

Muni says he can't work any other way. He'll tell you he has a single track mind. When once he takes up a job he has to concentrate on it and keep right at it until it's finished. He neither envies nor makes light of more facile thespians who can shed thoughts of their work with their make-up. Neither does he make the obvious comment that most of them devote their time to less exacting characterizations than he does.

Muni can blame no one but himself for the exacting nature of the characters he plays. He picks them himself, as he has one of those rare contracts which permits the selection of stories. He says he may not have always chosen wisely, but at least he has never been bored with his work. When a man works as long and hard as he does that indubitably means something.

PAUL MUNI IN "WE ARE NOT ALONE" OPENING AT STRAND THEATRE TODAY

The new Paul Muni starring picture "We Are Not Alone," adapted from the best-selling novel by James Hilton, author of "Goodbye, Mr. Chips," will have its local premiere today at the Strand Theatre. Produced by Warner Bros., and directed by Edmund Goulding, whose most recent work was "The Old Maid" earlier in the season, "We Are Not Alone" has received unanimous acclaim from all the critics who previewed it in Hollywood.

Muni's role is a complete departure from the historical biographies he has done in the past several years. In "We Are Not Alone" he plays a modern, fictional character, a small town English doctor, who serves his patients with compassion and skill but is completely unable to remedy the pain in his own life. The film tells the story of his neither happy nor melancholy life in a little cathedral town, and of how the pat-

tern of that life was shattered by his summons to attend a little Austrian dancer in a down-at-the-heel stock company. The story of the linked fates of these two is one of love, jealousy, passion and enduring faith.

Appearing with him in the role of the dancer is Jane Bryan, brilliant young dramatic actress whose performance in "The Old Maid" won her the role opposite Muni. Flora Robson, noted British screen star, is cast as his cold and unsympathetic wife, and young Raymond Severn plays their little son. Others in the notable supporting cast include Una O'Connor, Henry Daniell, Montagu Love, James Stephenson, Ely Malyon and a score of others.

Hilton and Milton Krims wrote the screen play based on Hilton's novel, and Max Steiner wrote the sympathetic musical score which accompanies the film.

• Current Reader

MUNI'S SCREEN SON PLEASED WITH 'DAD'

To most of Hollywood, Paul Muni may be the great actor who is staid, serious and completely submerged in his work. To seven-year-old Raymond Severn he's a "swell fellow" who knows ponies, bicycles and knife-throwing.

Raymond is Muni's screen son in the Warner Bros. movie, "We Are Not Alone," now showing at the Strand.

Until a few days ago they had never met. Now the two of them are fast friends. Muni, who ordinarily stays in character straight through a picture, seems to enjoy having young Raymond interrupt his reveries and ask him questions.

After they finished their first scene, Raymond started off the set alone, Muni caught up with him and the two went off together.

When they came back, Raymond said they'd been looking at the ponies that were going to be used in a later street scene.

One of Raymond's later scenes required him to throw a knife with a fair degree of accuracy. Muni made a contest of it by erecting a paper target in one corner of the stage and competing with the lad to see who could score the most bull's eyes.

"Everybody tells me Mr. Muni is very serious," says Raymond, "but he seems like a regular guy to me."



Still WA pub. A61; Mat 201-30c

ON THE CAROUSEL—Paul Muni and Raymond Severn, who plays his son in "We Are Not Alone," enjoy a merry-go-round in a scene from Warner Bros.' new dramatic film which is currently showing at the Strand Theatre.

Muni Brings Hilton's 'We Are Not Alone' To Glowing Life on Screen at Strand

Paul Muni has established his genius beyond any question of doubt with such films as "The Story of Louis Pasteur," "The Life of Emile Zola" and "Juarez." If he were never to make another picture, he would still stand as the greatest dramatic actor of them all. But he has made another picture. "We Are Not Alone" shows a new Muni, a Muni who tops all of his great historical characterizations with the portrayal of a small town English doctor, not a great man, not a hero, but simply a gentle, kindly soul whom circumstances make the victim of a cruel injustice.

Written by the world-renowned author of "Goodbye, Mr. Chips," James Hilton, and directed by Edmund Goulding, whose most recent films were "Dark Victory" and "The Old Maid," "We Are Not Alone" is a triumphant blending of writing, acting and directorial genius into the perfect motion picture, full of drama, warmth and life.

We have seen Muni project himself so thoroughly into characters like Zola and Pasteur that we felt we were actually seeing these great men of the past living again before our eyes. He assumed their mannerisms, their facial characteristics, their nationalities. As Dr. Newcome, however, he is working with a modern fictional character, without the aid of make-up, or volumes of biographical data. That he makes it a thoroughly illuminated and beautiful performance, pulsating with life, seems even greater proof of his genius than any of his former roles.

Muni Cast as Doctor

A kindly, gentle soul, Dr. Newcome goes about his work of healing the sick in the sleepy little town of Calderbury, riding his bicycle over the cobblestone streets on his errands of mercy, completely unconcerned with the petty town politics in which his wife, stupid and conventional, and her brother the Archdeacon are so immersed. His simple pleasures are his pipe, his violin and the occasional hour he has free to spend with his small son. Then into the even tenor of his days comes Leni, the little Austrian dancer, whom he snatches back from the death she has sought to inflict upon herself because she is friendless and



*Still WA 140; Mat 202-30c

PAUL MUNI and JANE BRYAN in the tenderest screen romance of many years, "We Are Not Alone," which opened yesterday at the Strand Theatre.

alone. The two are drawn together by a strange fascination, a mutual need for understanding. With his wife's consent, he hires her as governess for the little boy. For a while there is happiness and accord in the doctor's household, but tragedy follows close upon its heel, tragedy that arises directly from the juxtaposition of the characters, their gentle unworldliness that is completely at odds with the narrow-minded, ultra conventional world in which they live. It is injustice of the cruelest kind which writes finis to the lives of the "little doctor" and Leni.

Brilliant Cast

In support of Muni there is a large and excellently-chosen cast, headed by Jane Bryan, as Leni, and Flora Robson, as the doctor's wife. To those who saw Miss Bryan's fine work as Bette Davis' daughter in "The Old Maid," it will come as no surprise that she turns in a finely chiselled, beautifully sustained performance which stamps her as one of the screen's finest young dramatic actresses destined for true greatness.

Miss Robson, who was seen most recently here as the housekeeper in "Wuthering Heights," and whose

distinguished dramatic talents have made her one of the top British stars, illuminates the unsympathetic role of the wife with brilliant understanding. In the character of the son, little Raymond Severn does a remarkable job of portraying a sensitive, imaginative child, without any of the objectionable mannerisms of the moppet. Una O'Connor contributes a well-done and venomous role as the family servant, and Henry Daniell, Montagu Love, James Stephenson, Alan Napier, Ely Malyon and a score of other players round out the perfectly chosen cast. Nowhere is there a false note in character or direction. The mood of the story is perfectly sustained from beginning to end without a single meaningless scene or a solitary extraneous line of dialogue.

Fine Musical Score

The musical score by Max Steiner which accompanies the film is keyed in a minor mood to blend with the tragic theme of the story, and succeeds brilliantly in intensifying the dramatic values of the action and dialogue.

"We Are Not Alone" is truly that rare thing—the perfect film.

Short Items on Cast and Production

(Current Shorts and Program Fillers)

Paul Muni plainly enjoying a reunion with an old friend he had neglected of late as he and Flora Robson, the English character star, were rehearsing for a scene of "We Are Not Alone," which is currently showing at the Strand. That friend is Muni's violin. He studied the violin for years during his boyhood, but practically gave up playing when he became an actor. Now, as the music loving doctor of "We Are Not Alone," he's making use of his almost forgotten talent.

Paul Muni's newest starring film, "We Are Not Alone," adapted from the novel by the author of "Goodbye, Mr. Chips," will have its first showing today at the Strand Theatre, Edmund Goulding, whose most recent work was, "The Old Maid," directed the Warner Bros. production, and Jane Bryan, young dramatic actress who attracted so much attention in "The Old Maid," has the romantic lead opposite Muni.

Flora Robson, noted English screen star, brushed aside other offers on both sides of the Atlantic and rushed to Hollywood to accept a role in "We Are Not Alone," simply because it was opposite Paul Muni. She has always considered him one of the world's greatest actors and she was quite willing to accept the role sight unseen in order to have the opportunity of working with him.

For the first time, James Hilton had a direct hand in bringing one of his novels to the screen. Hilton wrote "Lost Horizon" and "Goodbye, Mr. Chips," both of which were made into hit pictures, but he didn't see them filmed. The English novelist has written the screen play adaptation of his latest best seller, "We Are Not Alone," however, and was a daily visitor on the sets where Warner Bros. studio was filming the story with Paul Muni in the starring role. The picture opens at the Strand Theatre today.

Paul Muni listened in amazement as Edmund Goulding, who is directing him in "We Are Not Alone," played eight of his musical compositions on the piano—several unpublished and untitled. Then Goulding sang a bit of opera—well. "Is there nothing the man can't do?" Muni demanded.

"Yes," said Goulding with some asperity, "I can't cook."

Paul Muni kept telling a prop man to give him a good dousing with water for rain scenes of "We Are Not Alone," but evidently the man didn't think Warner Bros. most dignified star should be really sopping for a scene. At least, he didn't like to be responsible.

Muni settled that. He caught up a whole bucket of water and upended it over his own head!

For 45 seconds of dancing, Jane Bryan had as volunteer instructor the highest paid and most famous maestro of the ballet, George Balanchine. Miss Bryan did the brief bit of dancing—a whirl and a few steps for a scene of "We Are Not Alone," the Warner Bros. drama in which she's appearing opposite Paul Muni. At the request of Director Edmund Goulding, Balanchine, who had just finished directing his illustrious pupil and wife, Zorina, in the dance sequences of "On Your Toes," came to the set to coach her.

You don't often hear about serious Paul Muni being ribbed on the set but it happened when the star of "We Are Not Alone" was rehearsing a violin selection for the picture.

Mrs. Muni borrowed Edmund Goulding's hat and passed it around for pennies.

Muni came through in grand style with an exaggerated bow and an encore selection.

Stanley Logan, dialogue director on many Warner Bros. pictures including "The Private Lives of Elizabeth and Essex," makes his debut as an actor in "We Are Not Alone," the Paul Muni starring film which is based on the novel by James Hilton, author of "Goodbye, Mr. Chips." "We Are Not Alone" is showing at the Strand.

PAUL MUNI EXPLODES THE MUNI MYTH!

Muni is Modern — No Beard — No Heavy 'Character' Make-up!
He Plays his First Romantic Role and Enjoys It! Plays the
Violin and Rides a Bike!... Yes, Paul Muni!

On The Set Interview
by Bill Rice



(Above) Contrary to the myth that Muni goes into seclusion between scenes of his films, we see him swapping stories with author James Hilton, director Edmund Goulding, Jane Bryan, Henry Daniell and other members of the "We Are Not Alone" company.



Paul Muni as he appears in Warner Bros.' "We Are Not Alone," the James Hilton story of the little English doctor whose private life was shattered by his summons to attend an Austrian dancer. His only make-up is the customary greasepaint and the English type moustache which he grew for the part.



(Above) Muni throws dignity to the winds as he steps up to get a soaking from the prop man. (Below) Muni plays the violin in "We Are Not Alone." Max Rabinowitch at the piano, helps with rehearsal. Associate Producer Henry Blanke (center) looks on.



(Right) Muni is romantic. A tender love scene with his leading lady, Jane Bryan.

(Below) Muni loves children. He amuses screen son Raymond Severn, with a story.



has made people say that I go right on acting my parts after I leave the set."

Muni is scheduled to star in a Broadway production of the Maxwell Anderson play, "Key Largo." It will be his first return to the Broadway stage in seven years.

From Broadway, the conversation switched back to Hollywood and Muni's role in "We Are Not Alone." The character offered some problems that were difficult, others that were more amusing than hard.

"For example," Muni said, "the doctor I'm portraying plays the violin for his own amusement. I've had to brush up on my violin technique, acquired very painfully when I was a youngster."

The "little doctor" also rides a bicycle a great deal, Muni said.

"I got some rude surprises when I started bicycling again in preparation for this picture. In the first place, I had to ride an old 1914 style bike. That shouldn't have been a handicap, because that's the kind I rode when I thought I was good. Maybe it was a mental hazard. Anyway, I had my share of spills."

The hands of the clock on the littered desk pointed to a quarter of eight. For an interview with a man who's supposed to be hard to talk to, that wasn't bad. We had talked exactly two hours.

PAUL MUNI came out of the shower room, wrapped in a gray woolly bathrobe. He ran his fingers through his tousled hair, lighted a cigarette, heaved himself on the edge of the desk and parked his feet on the arm of an overstuffed chair.

"This is my work room," he said, "so it's pretty much of a mess. It's also my living room temporarily."

The room was a spacious one on the lower floor of Star Row of the Warner Bros. studio dressing-building. Muni had just come from the stage where he had spent a full day playing dramatic scenes of his new picture, "We Are Not Alone," the film coming to the Strand Theatre Friday.

The room showed the evidence of work. Not far from the littered desk was a piece of furniture that looked like a barber chair. Muni said it was a make-up chair. But it isn't seeing as much service as it did when the star played "Juarez," "Emile Zola" or "Louis Pasteur." Muni wears no character make-up for his portrayal of the "little doctor" of "We Are Not Alone."

Just the customary greasepaint, and a close cropped moustache he grew for the part.

A lot of myths have sprung up about this man Muni since he's reached the pinnacle of screen fame and won an Academy Best Performance Award. He lives his roles 24 hours a day and doesn't emerge from them even in his dreams. And a lot more along that line.

Muni has heard them all.

"I'm not much of a hand to give interviews or talk a great deal on sets," he said. "I've got a single track mind. And while I'm working it's on my characterization and my dialogue. But when I get started like this, with the day's work over, I'm apt to go on indefinitely."

That seemed to dispose of the living the role 24 hours a day myth also. Muni, however, elaborated upon it a bit.

"I do a lot of research and study for my characterizations," he said. "Mostly they are the kind of characters which require such preparation. In the case of this new role of Dr. Newcome in 'We Are Not

Alone' I've been working right along with James Hilton, the author. Warner Bros. brought him over from England to adapt his novel for the screen, you know. It made things a lot easier for me because we talked for hours about this fellow Newcome until I got to know him almost as well as Hilton himself. Of course, the 'little doctor' wasn't a real person, like Zola or

Juarez, so I had a little more leeway in my characterization than I had with those others.

"For instance, we figured out that Newcome would fill his pipe and light it like this—" here Muni demonstrated with his own pipe. "You see, he's a dreamy sort of person and he'd be likely to stop in the middle of the act and start thinking about some case he had. Now when I smoke a pipe here in my room or between scenes on the set, I do it the way Newcome does. And when the time comes for me to do it for the camera, I do it naturally. That's the sort of thing, I suppose, that

Art on this page may also be used as 5-column layout without story. Original stills available by ordering "Special WA Layout Photos"—75c from Campaign Plan Editor. Mat 502-B — 75c, order from Warner Bros. Campaign Plan Editor.

Love Is Getting New Deal In Today's Top Film Fare

Love is getting a new, and more balanced, deal in the motion pictures of today.

Still a potent force, it is far from the dominant element it was in the days when screen writers hewed to the line of the boy meets girl, boy wins girl after due difficulties, formula. Hollywood's producers have discovered, from various courageous ventures, that there are other themes besides boy-girl romance which will make the theatre box-office registers sing a merry tune.

Among the new pictures now setting box-office records in first run showings or scheduled for winter release, are few outright love stories and none of the old biological formula productions. "The Old Maid," which is establishing all-time attendance marks in many theatres, deals with a social problem.

"Each Dawn I Die," one of the most successful of the current releases, has an undercurrent of romance between James Cagney and Jane Bryan. This love interest, however, is kept subordinated to the grim drama enacted behind prison walls.

Love takes equally secondary rating in such successful current produc-

tions as "Stanley and Livingstone," "Four Feathers" and "Beau Geste," pictures in which the primary emphasis is upon adventure, spectacle and loyalty.

In "The Private Lives of Elizabeth and Essex," which unites the screen's two leading box-office stars, Bette Davis and Errol Flynn, the love theme is woven into the more significant issue of the struggle for world power. There was a time when this picture probably would have been called "The Love of Elizabeth and Essex" and been made as an outright romance. Today, the interest in the broader issues of Elizabeth's reign is keener than in the romantic foibles of a willful queen.

Love plays an important role in the story of "We Are Not Alone," Paul Muni's latest starring picture which is showing at the Strand. But again, the romance of Muni and Jane Bryan, his leading lady, is only a contributing factor in the treatment of the dramatic theme of injustice.

In short, love alone isn't enough in the movies these days. The screen has things more important than sweet nothings to say. And the best screen plays are saying them.



*Still WA 123; Mat 205-30c

FOREVER FAREWELL — Paul Muni and Jane Bryan in the superb final love scene of "We Are Not Alone," the Warner Bros. film based on James Hilton's novel. It is currently attracting crowds at the Strand Theatre.

• Current Reader

"LIVE, THEN ACT" —FLORA ROBSON

She thinks one has to have lived to act. In fact, that was the key to the success of Flora Robson, rated one of England's best actresses. Miss Robson is now playing Paul Muni's wife in Warner Bros.' screening of the James Hilton novel, "We Are Not Alone," which comes to the Strand Friday.

But Miss Robson doesn't mean "you gotta live" before you can be a successful actress" in the sense villains of fiction mean when they say that to ambitious girls. She means, merely, that it is necessary for your would-be actress to rub elbows with real people, preferably while earning her own living.

Lack of such experience came near to ruining her own career before it started.

Trained for the stage from girlhood, and so full of ambition and talent that everyone around her conspired to keep her in the make-believe world rather than the real one, Miss Robson finally reached what seemed to be a dead end street. Discouraged, she turned for a change to social work.

In a very large cereal factory, she was assigned to the task of building the morale of the workers, and helping them in some of their working and living problems. She also organized intermural theatricals for their interest and entertainment.

Within a few months she had learned what her courses at the Royal Academy of Dramatic Arts and the efforts of the best continental coaches had been unable to teach her: all about everyday people who are out in the world living very real lives.

This real-life adventure paid immediate dividends. Her highly perfected technique and native talent, plus the new-found experience in life, gave her histrionic prowess that was instantly felt. Critics and public began to applaud her work.

Once her isolation in a world of drama had been broken with such good results, Miss Robson never allowed it to be set up again.



Still WA Pub. A17; Mat 102-15c

Flora Robson

• Woman's Page Items

Jane Bryan Glamorous In Newest Film Role

Movie fans will be calling Jane Bryan a glamour girl after they see her as Paul Muni's leading lady in "We Are Not Alone," the Warner Bros. drama now showing at the Strand.

The actress American college youths have voted as their ideal prom girl is cast as an Austrian in the Muni picture and her make-up, coiffure and wardrobe are as foreign as her characterization. She wears her hair slicked back on her head instead of flying loose in the customary short bob. The light grease-paint Make-up Artist Perc Westmore has prescribed is for her Dresden China appearance. And her clothes, while simple almost to the point of severity, have a continental flavor.

The dresses, incidentally, belong to the 1914 style era, when the hobble skirt was in vogue. These fitting creations are admirably suited to the trim, svelte lines of Miss Bryan's figure and add no little to the glamour aura.

'Dresden China' Make-up

In her portrayal of the Austrian girl who wins Paul Muni's heart in "We Are Not Alone," Jane Bryan wears "Dresden China" make-up.

The make-up, characterized by extreme simplicity and very sparing use of cosmetics, was perfected by Perc Westmore, head of the Warner Bros. make-up department. Miss Bryan used absolutely no lipstick, eye shading, mascara or eyebrow pencilling. And because her role is extremely dramatic, she's wearing a very light greasepaint.

Style Conscious Zipper

Jane Bryan likes the time-saving features of the zipper, but instead of sacrificing style for convenience she combines the two in the frocks she wears to the studio. During the filming of "We Are Not Alone," she was seen wearing a chocolate brown wool frock with tasselled gold zipper down the front, and a matching fez type hat, also "zipped."



Still JB 458; Mat 106-15c

Jane Bryan

• Current Feature

'We Are Not Alone' Final Love Scene Is Masterpiece

Paul Muni and Jane Bryan were doing one of the most impressive scenes from James Hilton's story, "We Are Not Alone." It was the climax of the film, where Muni, playing gentle, kindly Dr. Newcome, and Miss Bryan, the trusting young Austrian girl, Leni, meet in prison for the last time before being executed for the crime of killing the doctor's wife. Both are innocent.

Sobbing out her fear of death, breathlessly declaring that she loves him, Leni falls into the doctor's arms. He, bewildered by all that has happened in the short space of the last few weeks, is still able to comfort this gentle girl, the girl with whom he might have really found a happy married life instead of the troublesome existence he led with his neurotic wife.

"They won't believe us. They have to blame somebody," he tells her.

"They are going to kill us, though we have not done any wrong at all," Leni says.

"I know," he comforts, "We are not alone . . ." She looks questioningly at him. "These things are always happening. They're happening now . . . every minute, every second . . . out there. Thousands . . . thousands . . . they've done no crime, but they've got to die. Don't be

afraid of death. It isn't the worst thing to face, only the last." He refers to the World War, which has just begun.

And so he reassures her. It is their last meeting, for on the next day, they will both be executed. But before they part, the doctor expounds his belief that somewhere, someday, the two of them will meet again and lead a happy life. Surely, he says, the world cannot be as wrong as it seems right now to him. Even wrongly sentenced to death, the doctor's faith in the eventual decency of mankind does not fail him.

Clinging to him, at last in his embrace, Leni, overcome, suddenly faints. The aroused matron and guards rush into the room, and the doctor bends down, kisses Leni on the forehead, and then motions to the guards. "Fainted, that's all . . ." he says, gently. "Don't wake her up too soon. I've said my goodbye . . . it's better this way." And he goes to the door, "If only she could sleep and never wake at all."

Director Goulding snapped his fingers, and the spell which Jane Bryan and Paul Muni have woven with their artistry was broken. But one of the most moving, sincere and tender love scenes ever made was recorded on film. "We Are Not Alone" is currently showing locally at the Strand Theatre.

Muni Sets 'Mood Music' Vogue

(Current Feature)

Thanks to Paul Muni and his violin, between scenes music staged a comeback on at least one Hollywood movie set.

In the silent picture days, mood music was the great motion stimulator and morale builder. Little portable organs were as standard articles of movie equipment as cameras. Each picture unit had its two piece orchestra—organist and violinist.

Talking pictures made museum pieces of the portable organs and job seekers of musicians. Only one or two stars clung to the old tradition and they gradually fell in line with the new system.

On the sets at Warner Bros. studio where Muni was working in the James Hilton story, "We Are

Not Alone," which is now showing at the Strand, however, there was music in the air. Instead of organ and violin music, it was grand piano and violin music. And Muni was the violinist.

It happens that Muni, who studied the instrument as a boy, plays the violin in the picture. Max Rabinowitch, a very talented concert pianist, was assigned to the company as his accompanist for rehearsals and for offstage phases of the recording. The two enjoyed their duets so much, they began trying out compositions between scenes.

Now, it appears music is on the set to stay. When Rabinowitch is absent because of other duties there's always a volunteer ready.

FASHION FREEDOM ONLY 25 YEARS OLD SAYS FILM STYLIST

Political dictators may be the vogue abroad, but fashion dictators are not in style anywhere, declares Milo Anderson of Warner Bros. Today's woman has a mind of her own and rejects or accepts styles as her fancy dictates. She is open to suggestion, not orders.

The designer cites the ballerina skirt as an awkward style that can't be put over. It is introduced each season and each season goes back to the ballerina. Likewise Milo warns women to be skeptical of talk about upped coiffures, tiny handbags, plus fours for sports, hoops for day, dress shoes without heels, and bulky fabrics. They are always rejected.

It is also smart to play "I doubt it" when a forecast comes through that squared shoulders, snug waistlines, flared skirts, lingerie neckline touches, or boleros are on the wane. They are so flattering they will be good for many years.

Proof that women have had real fashion freedom for less than a quarter of a century is in the clothes Milo designed for Jane Bryan to wear in the current Strand film, "We Are Not Alone," which has a 1914 setting. At that time women submissively wore crippling hobble skirts, corsets so tight they did physical harm, high laced shoes, with pinching pointed toes, and hair styles not only difficult to arrange, but distinctly unflattering. Then came the rebellion and this era of smartly dressed women.

• Current Reader

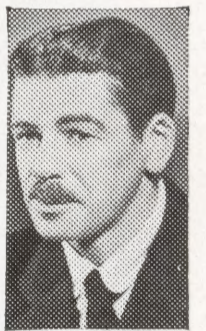
MUNI 'TAKES OVER' HILTON CHARACTER

It seems that Paul Muni has stolen a character from James Hilton. Or to put it in another way, has calmly absorbed it, usurped its place, stepped into its boots, picked up its pipe and dropped into its favorite arm chair.

The author of "Goodbye, Mr. Chips" and other successful films and novels is not complaining, however. He mentions it merely as a phenomenon worth noting in passing. In his considerable experience, it has not happened to him before.

Muni is portraying Hilton's brain child, his favorite in fact, in Warner Bros. film "We Are Not Alone," currently showing at the Strand. As Muni is playing "Dr. David Newcome," the character is a great deal like that Hilton visualized in writing the novel. So much so, in fact, that now the author thinks of his character as Muni! Gone is the original vision of him in Hilton's mind. The minute differences in outward appearance between character and actor they were brushed aside by the latter's powerful and keenly understanding interpretation of the simple-souled English doctor, according to Hilton.

"I think of him as Muni is playing him, and wonder if unconsciously I had Muni in mind when I was first sketching the doctor," Hilton remarks. "Certainly I didn't consciously do so. The doctor was, like the English town in which he lived, a composite. But I have a suspicion that once Mr. Muni takes a character, he makes that character his own, and there isn't much that an author can do about it. Even should he want to do something about it, which I consider most unlikely."



Still Pub. A72; Mat 105-15c

Paul Muni

ADVANCE REVIEWS POINT UP IMPORTANT REASONS TO 24-SHEET

"With Muni's name to attract the opening crowds, 'We Are Not Alone' is sure-fire b.o....Drama, beautifully written and enacted, is the pivot upon which 'We Are Not Alone' unwinds to take its place among the year's finest screen presentations, and to add new laurels to the artistic crown that long has adorned the head of Paul Muni...real surprise of offering is Jane Bryan, who definitely clinches, through her superb performance, the place in the cinematic sun to which she has been building through a series of excellent showings in recent months...Muni, without the elaborate make-up with which his past roles have become linked, might well have been uppermost in James Hilton's mind when the latter penned this vehicle, so smoothly does it fit the Warners' star. Never has he had the material that provided him with such opportunities for his abilities as he has in this tale."—DAILY VARIETY.

"Full of that wistful charm and subtle meaning so characteristic of James Hilton's writings, this picture will delight the hearts of those who love the sentimental in drama, as well as life. Muni excellently portrays the little English country doctor...even more outstanding is the superb acting of Jane Bryan."—THE EXHIBITOR.

"Sweeping dramatic story brilliantly projected to the screen...The picture is one of the finest productions of the year, apparent in its entire structure. Jane Bryan achieves a top flight dramatic role...Goulding's direction and craftsmanship to be seen in many places."

"One of the top-rate films to see this year...plete with elements that will fill their seats...The story by James Hilton and the performance by a sterling Paul Muni and Edmund Goulding's direction are a real warmth."—BOX OFFICE.

*And this is the paper to
do the right job!.....*



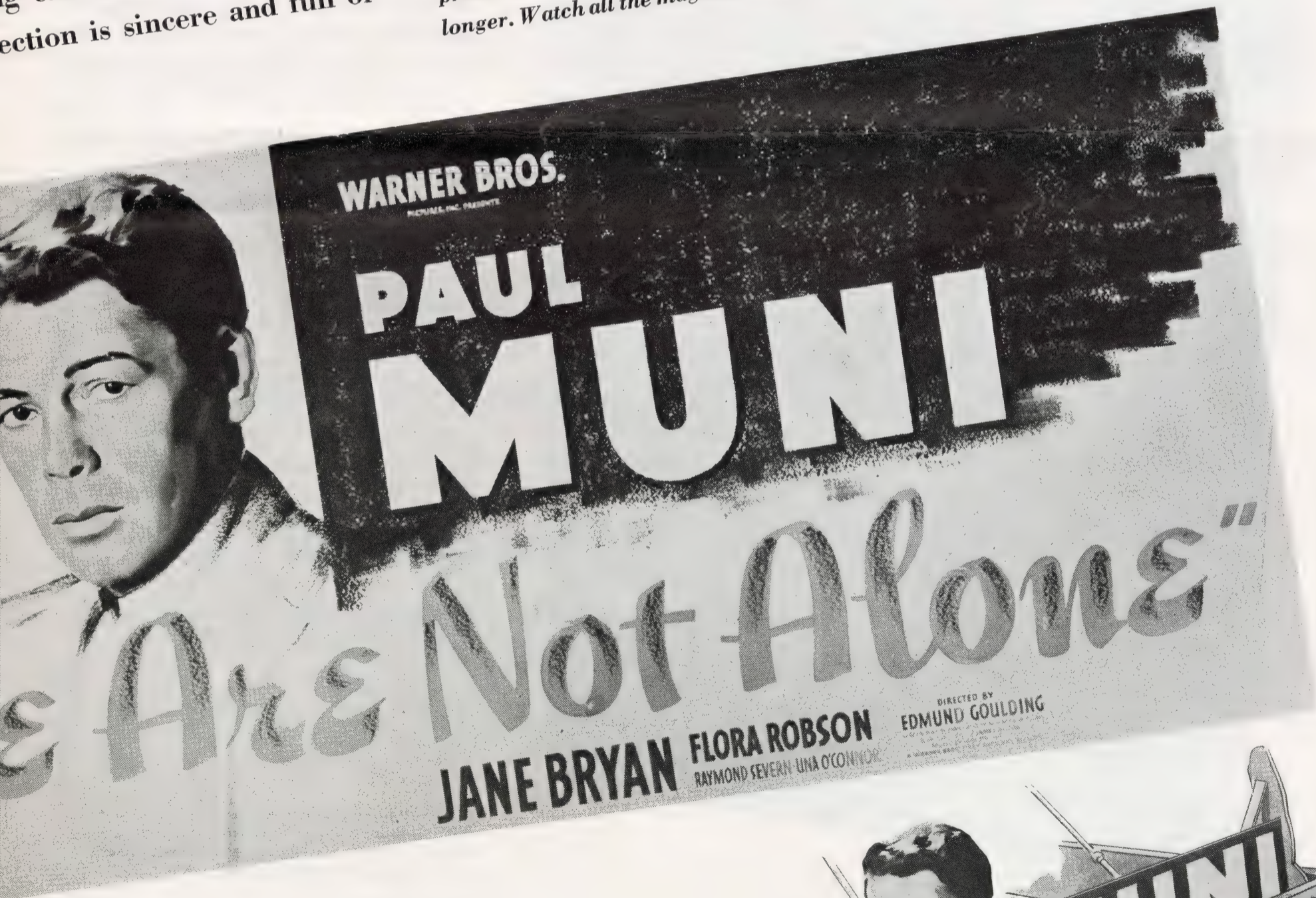
HIS GREAT ATTRACTION

...ly characterized and
...ecture assumes rank as
...any year, with no flaw
...Muni is magnificent...
...t performance in a diffi-
...s one of the finest pieces
...ny a day."—FILM DAILY.

"Paul Muni has never done better acting... The picture is peopled with real human beings, and there is a pervading emotional uplift which is rare in the theatre. It is first class screenfare... Muni will gain new enthusiasts in this film. It is largely to his credit, and the direction of Edmund Goulding and the script of James Hilton and Milton Krims, that the picture penetrates the surface of things and emerges as a finely-cut psychological story... It is sharply away from the routine in essence and treatment."—M. P. DAILY.

...come from Warner lot, re-
...keep audiences glued to
...ames Hilton is well-known,
...g cast could not be better,
...ection is sincere and full of

(Sorry we can't wait for the other laudatory reviews, out since we went to press. Too many early bookings prevent holding up this campaign any longer. Watch all the magazines and papers for more reviews.)



If you're looking for a marquee display that's really big, here it is, right off the 24-sheet! (Cutouts of Muni art stands about 5 ft. high.)

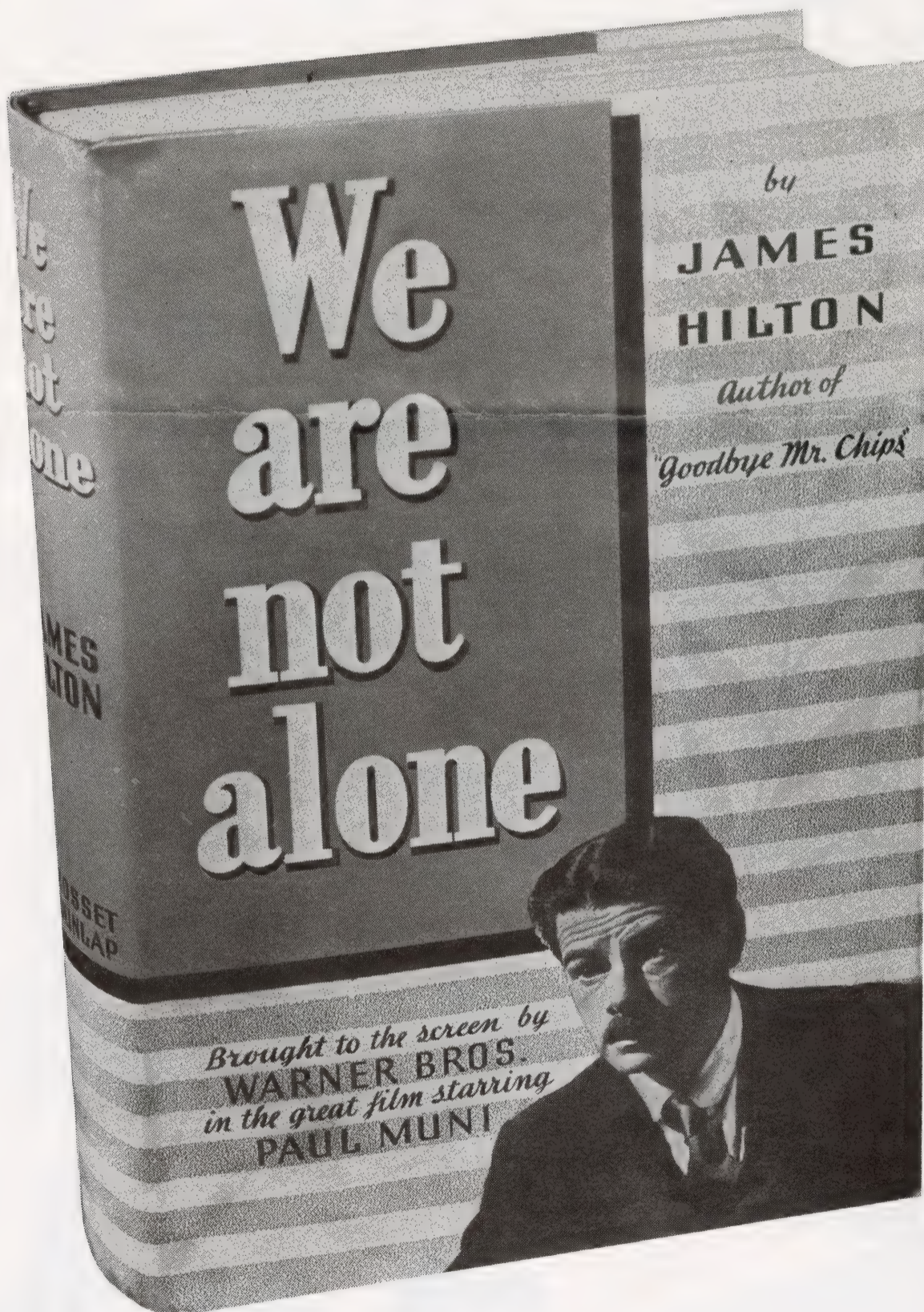


...other striking posters illustrated on back page.

Exploitation Build-up!

HILTON'S NOVEL TOPS FOR BOOK PROMOTIONS and NEWSPAPER SERIALIZATION

*Details on
next page*



Above is the full size reproduction of Hilton's book and the special jacket which features Paul Muni's photo and prominent plug for picture. Back cover is devoted entirely to selling the picture, the star, the author and other featured players. Published by Grosset and Dunlap to retail for 75c. To aid dealer tie-ups the publishers are supplying window cards and counter displays. Contact: Mr. Donald Reed, Grosset & Dunlap, 1107 Broadway, N. Y. C.

"We Are Not Alone," written by James Hilton, who authored "Goodbye, Mr. Chips" and "Lost Horizon," is now in the best seller group. Now that the story has been produced as a motion picture with Paul Muni as the star, the book takes on renewed popular appeal. This offers theatre men and book sellers rare merchandising opportunities to promote greater interest in the showing of the picture and in the book sale.

▶ Here are a few tried and tested book promotion ideas to work out in cooperation with all book dealers:

▶ Take a tip from Manager Kenney of the Chicago Cosmo Theatre, who, when he's playing a picture based on a book, contacts the local library for a list of names and addresses of people who have read that book. The people are then reached by mail with circulars advising them of the current showing.

▶ Cleveland's Colony Theatre reports on its successful "Book Review Matinees." Reviews of fiction best sellers are given from stage one afternoon a week by local reviewers, authors, professors, etc. Fee is defrayed by tying in with local department and book stores. Exploitation on stunt included letters to women's clubs, libraries and mail lists; special trailers on theatre screen; newspaper stories; and lobby displays. Set your own "Book Review Matinees" going and start off with review of Hilton's novel, "We Are Not Alone."

▶ Ads on the book page of your local newspaper will call attention to your showing to book readers who will want to see the picturization of Hilton's famed novel.

▶ Convert your lobby into a temporary library by tying in with the local public library or book shop to conduct a branch there prior to and during your run of "We Are Not Alone." Library or dealer has attendants to take care of requests. Also arrange with the libraries for display boards of stills.

▶ Donate several copies of the novel to your local library if it is lacking sufficient copies to keep up with demand. Donation will establish goodwill with librarians and at the same time will sell your showing.

▶ Blow up a page of the book and mount it in lobby with stills from picture, billing and playdate. If possible, match stills with action described on page. For cover use paste-up of posters or reproduction of actual book jacket.

▶ Award copies of the book as prizes to the winners of any contest you may sponsor in connection with your showing.

▶ Book marks made up from a small ad taken from the pressbook series for distribution in libraries, department stores, schools, etc.

Free!

BOOK LENGTH SERIAL RIGHTS

with

JAMES HILTON

by-line

What a Feature for local newspapers!

What a Build-up for your showing!

FULL LENGTH SERIAL

The same book length story of a little English doctor (played by Paul Muni) whose pattern of life was shattered by his summons to attend an Austrian dancer (played by Jane Bryan). The story of the linked fates of these two is one of love, jealousy, passion and enduring faith.

Approximately 40,000 words. Text and scenes from the picture with captions sent on request to newspaper editors or theatre managers. Please state name of newspaper and starting date of serial story. Mats NOT available on full length story. Address: Warner Bros. Campaign Plan Editor, 321 W. 44th Street, New York City.

CONDENSED SERIAL

All the outstanding qualities of the full length novel has been condensed into a shorter version for newspapers which prefer to run short serial stories. Available in twelve chapters, about 1,000 words each. Or it can be run in one week by printing two chapters per day.

Mats of type and art available on the condensed serial only. Sent without charge to newspaper editors and theatre managers. Allow five days for delivery after receipt of request. Galley proofs sent with mats. Please state name of newspaper and starting date of serial story. Address: Warner Bros. Campaign Plan Editor, 321 W. 44th Street.

BOTH DESERVE BIGGEST NEWSPAPER BACKING

CONTEST BRINGS EXTRA PUBLICITY FOR SHOWINGS

Muni's Famous Film Speeches Are Clues to Interesting 5-Day Contest

Five-day newspaper contest to name Paul Muni's best-known pictures with scenes and the famous speeches he made in those films as clues. Contestants are also asked to write a hundred word letter about which Muni picture they liked best—alho this letter element is optional. Plant this contest in your local newspaper or adapt it for lobby use. Order "We Are Not Alone" Contest Mat 501B (photos only)—75c—from the Campaign Plan Editor.

(Introductory Publicity Story)

How well do you remember Paul Muni's past screen hits? If you do, the Daily News in cooperation with the Strand Theatre will give you free tickets to Mr. Muni's latest success, "We Are Not Alone," based on the famous James Hilton novel, and opening this Friday at the Strand.

Each day for five days the Daily News will print a scene from a past Muni picture along with an excerpt from a speech he delivered in that picture. All you have to do is to name the picture. You'll find all the hints you need in the text of the speech and the accompanying photograph. Easy, isn't it? Get busy today.

Save your five answers and at the

end of the fifth day send them in to the Daily News Contest Editor along with a hundred word letter describing which of these films you liked best. And, remember, winners in this contest will receive free tickets to see Paul Muni turn in another great performance!

Appearing in "We Are Not Alone," besides Mr. Muni, are Jane Bryan whom you will remember for her acting as the daughter in "The Old Maid," Flora Robson and Raymond Severn. James Hilton, author of "Lost Horizon" and "Goodbye, Mr. Chips," wrote the original novel on which the picture was based and also adapted it for the screen.

(Rewrite daily story from this lead story)

(First Day)



"I accuse Colonel Dort of having been the diabolical agent of the affair . . . I accuse the Minister of War of having concealed decisive proofs . . . I accuse the War Office of having viciously led a campaign to misdirect public opinion and cover up its sins . . . It is the fearful truth. But I affirm with intense conviction, the truth is on the march and nothing will stop her!" Paul Muni made this speech in a picture which won the Academy Award. What is its name?

(Answer: "The Life of Emile Zola")

(Second Day)



"You young men—doctors and scientists of the future. Live in the serene peace and quiet of libraries and laboratories . . . until the time comes when you may have the immense happiness of thinking you have contributed to the welfare of mankind." Paul Muni got the Academy Award for his acting in this film. Can you name it?

(Answer: "The Story of Louis Pasteur")

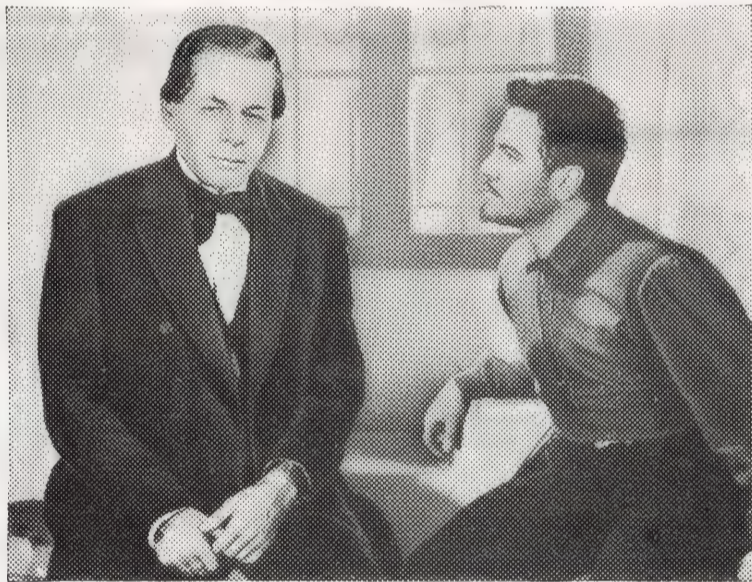
(Fifth Day)



In his latest film, based on a famous James Hilton novel and opening at the Strand Theatre on Friday, Paul Muni is telling Jane Bryan: "We are not alone in suffering injustice. Out there on the battlefield, thousands of men are being sent to their death every hour and they have done no wrong. We will meet again in a happier world, you and I." What is the name of this, Paul Muni's latest picture?

(Answer: "We Are Not Alone")

(Fourth Day)



"When a monarch misrules, he changes the people; when a president misrules, the people change him," Paul Muni is explaining to John Garfield in this scene. In what picture does he make this statement?

(Answer: "Juarez")

(Third Day)



"But I haven't escaped; they're still after me," Paul Muni is telling Helen Vinson. "They'll always be after me. I've had jobs but I can't keep them. Something happens, something turns up. I hide in rooms all day and travel by night. No friends, no rest, no peace." From what picture was this speech taken?

(Answer: "I Am a Fugitive from a Chain Gang")

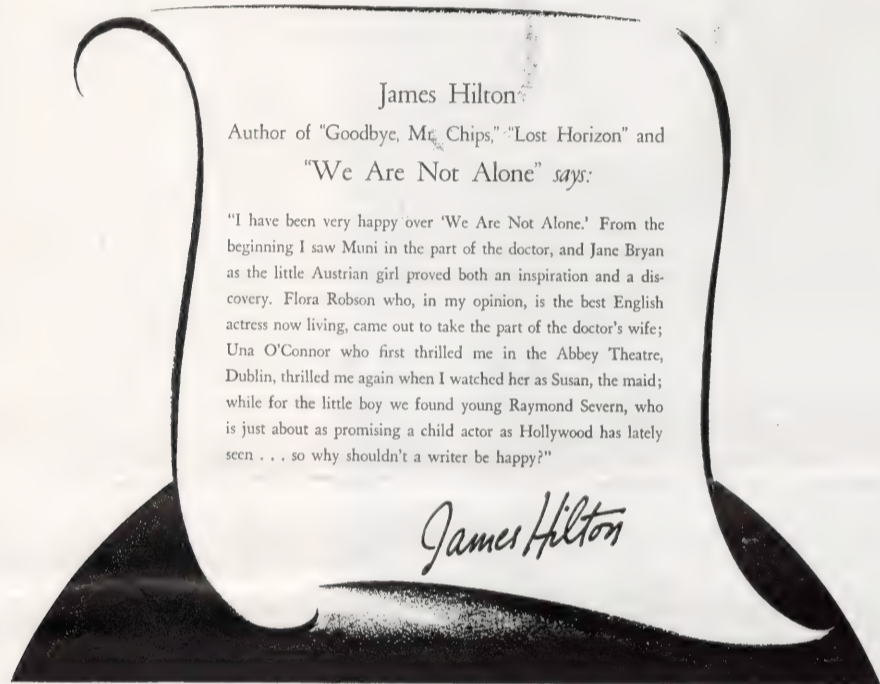
LOBBY DISPLAY IDEAS FROM ADS AND POSTERS



HALL OF FAME of Muni's outstanding roles can be prepared with blownup heads from ad mat 301 which are set on compo pedestals. Over "busts" is display board with copy shown. Black drapes hang in back. Use heads in ad or stills EZ Pub A108, J Pub A154, EM Pub A59 and WA 419.



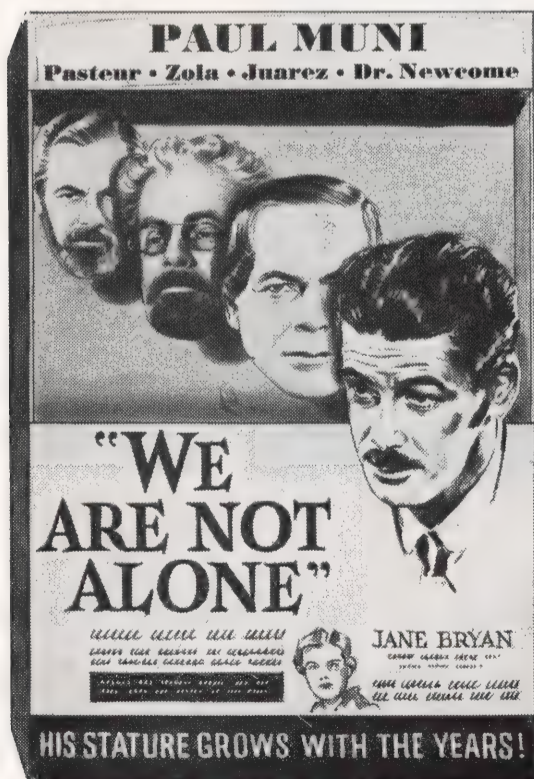
AD MAT 301 HEADS also can be used for display shown above. Heads are blown up, cut out and mounted on 40" x 60" board. On either side use stills from the picture and selling copy picked up from ads. Over all, have your artist paint copy shown in above illustration.



STATEMENT, issued by James Hilton, author of the book and screenplay, is used for display. Artist letters the text in script on parchment-shape board which is then mounted and set in lobby. Hilton signature can be picked up from ad mat 301. Illustrate display with stills.



SHADOW BOX DISPLAY can be made by adapting ad mat 401. Compo board sides of box are painted and copy indicated above is written on inside walls. Muni head (still WA Pub A67 or WA 419 used in ad) is mounted on transparent linen backing and lighted from behind.



BLOW UP AD MAT 301 and cut into four parts—Dr. Newcome and lower half of ad, Pasteur, Zola and Juarez heads. Mount and set behind each other as shown. Use ad heads or order stills EZ Pub A108, J Pub A154, EM Pub A59 and WA 419 from Campaign Plan Editor.

How to Get Best Cutout Effects from Posters

To get the best effect in using cutouts of the oil-painted Muni portrait on the 24-sheet and any other "We Are Not Alone" posters, you might, if you don't already, follow this procedure: Mount the section of the poster you are using on compo board with paperhanger's paste. After the paste has dried the poster will be covered with a white powder which you wipe off with a clean, dry cloth. Cut out the poster with a jig-saw and then shellac your display. Set it against a black velour drop or some wall paper, light it properly and you've got a real display which will look like an artist-painted job.



THREE-SHEET lettering is cut out, covered with transparencies and blinker lights shine through from behind. Cut out Muni head (still PM 228), mount in front and light with baby white spot from the side.

See Pages 10 and 11 for 5-Foot Cutout of Paul Muni from 24-Sheet

New National Tie-up!

RCA VICTROLA PROMOTION INCLUDES PAGE AD IN LIFE, DEALER ADS AND DISPLAYS

Choose this
Glamorous
RCA
Victrola
and you'll never
be lonely



Lovely JANE BRYAN,
appearing in the new Warner Brothers
production,
"We Are Not Alone"
... finds her new RCA Victrola a constant
source of companionship, and entertainment



**Combines Record and
Radio Entertainment**

THERE'S A PLACE in your life for this thrilling, new RCA Victrola. This brilliant instrument becomes a part of your personality, expresses your moods, answers your needs. It will people your nights and days with the great musicians who record for Victor...or with the radio stars you've made your friends and who seem to speak to you from your very side.

Yes...there's an almost miraculous true-to-life quality about this RCA Victrola. You

don't merely listen to a record... you attend a symphony... are present at great concerts. Or, when you wish, radio stars visit your home. History is written in your library. This is an instrument which kindles your imagination and warms your heart.

Look at the beautiful Regency cabinet. Note the features we list here. Imagine all this at a price well within your budget. Then visit your RCA Victor dealer for a demonstration...learn how the inspiration, companionship and entertainment of this great RCA Victrola can be yours right now.

Trademarks "RCA Victor," "Victrola," "Victor," "Magic Eye" Reg. U. S. Pat. Off. by RCA Manufacturing Co., Inc.

★★★★★★★★

★ Model U-44, a superb Automatic Record Changing RCA Victrola with all these features...

★ Glorious singing tone...you can accent bass or treble to suit your taste. New Protecto-Tone Seal closes turntable compartment *sound tight*...you hear only pure Victor tone. Powerful 12-Watt Push-Pull Audio System provides reserve and power for superior performance. A new Viscaloid Damped Pick-up insures purer record tone. There's a Top-loading Tone Arm for quick, easy changing of needles. Your records can be stored in the cabinet. The radio is a 9-tube RCA Victor with Magic Eye, Push-button Tuning and 3 Tuning Ranges which give you American and Foreign stations. This radio places at your command the latest developments in radio science. Especially outstanding is the Tuned Radio Frequency, a special tube providing supreme selectivity and amplification. Also: Built-in Loop Antenna, 12-inch Electro-Dynamic Speaker, and Television Plug-in.

For finer radio performance, RCA Victor Radio Tubes. You can buy RCA Victrolas on C.I.T. easy payment plan. For best results, use Victor needles.



RCA Victrola

COMBINES RADIO AND RECORD ENTERTAINMENT
A Radio Corporation of America Service

Millions of readers will see this ad in LIFE (Nov. 27). That's the big reason why you should get together with local RCA Victor Dealers to play up this advertising tie-up every way possible.

Here is what RCA Victor is doing: 1. LIFE magazine full page ad (to break in November 27 issue) featuring Jane Bryan and prominent plug for "We Are Not Alone" (see cut above). 2. Dealer Aids: All over the country dealers are being supplied with window display material and newspaper ad mats in two sizes—twelve inches by four columns and eight inches by two columns. See your local RCA Victor dealer about arranging window and counter displays. For further information, contact: Mr. Julius Haber, RCA Victor Co., Camden, N. J.

EXPLOITATION LEADERS FOR YOUR CAMPAIGN

TIE UP TO SERVE ENGLISH DINNER

Tie up with leading restaurant to serve special "We Are Not Alone" dinner, consisting of all-English dishes. Menu might be beef or mutton broth, steak and kidney pie, boiled potatoes, English pudding, ale, tea and crumpets. Menus and window display sell your showing.

VIOLIN CONTEST

Paul Muni's publicized talents as a violinist in the picture brought him a request from the Fresno County Old Fiddlers' Association to participate in an old fiddlers contest. Take the cue to stage a similar contest in your theatre. Arrange for letter to be sent to Muni by the local violin organization inviting him to be an honorary member of the group.

ESSAYS ON TITLE

The title, "We Are Not Alone," can be used for an essay contest in which people describe their interpretations of its meaning. Best essays receive free tickets to showing and are used in lobby. Contact local newspaper to publicize contest and print winning pieces.

DEALER CO-OP ADS

Picture title is adaptable for local co-op advertising campaign. Ads feature copy along lines that: "We Are Not Alone" is the Strand Theatre's big hit and "we are not alone in praising our furniture . . . everybody is agreed our buys are the best in town. Ace Furniture Co."

No Muni Tie-Ups

Paul Muni's name cannot be used for tie-ups or endorsements except for "We Are Not Alone" book. Elsewhere you are limited to exploiting the stills with billing, theatre and playdates. You can use Jane Bryan stills for all local tie-ups.

Dealer Stills

Plant these stills with your local merchants. Order Paul Muni and Jane Bryan dealer stills—set of twelve for \$1.00, 10c individually. Special Jane Bryan makeup stills available—set of six for 50c, 10c individually. Order from Campaign Plan Editor.

PAUL MUNI

Raincoat.....	WA 85	Suede jacket.....	PM 63
Pipe.....	WA 86	Suit.....	PM 151
Violin.....	WA 89	Cigarette.....	
Bicycle.....	WA 130	Lighter.....	PM 156
Watch chain		Dogs.....	PM Pub G
and fob.....	WA Pub A74	Book.....	PM Pub K
Watch.....	WA Pub A75	Hunting.....	PM Pub A63

JANE BRYAN

Coat dress.....	JB 386	Golf.....	JB Pub Y
Formal dress.....	JB 393	Auto trailer.....	JB Pub Z
Pajama suit.....	JB 403	Fishing.....	JB Pub 17
Wedding gown.....	JB 419	Hunting.....	JB Pub A93
Book.....	JB 435	Ice skates.....	JB Pub A229
Sweater.....	JB 454	Dogs.....	JB Pub A279

JANE BRYAN MAKEUP SET

Stills JB Pub A121, A126, A127, A128, A129 and A132

DRESS UP LOBBY AS ENGLISH TOWN

Dress your lobby up in typical English village fashion. Stills from the picture will give you all the ideas you need. Some things you should include: street gas lamp, Ye Olde English Shoppe signs, bicycles, pub sign, etc. To complete the atmosphere arrange to serve tea in lobby.

2 STREET STUNTS

For street bally, dress up some gent as the Town Crier to walk through the streets, ringing a bell and saying: "8:30 and all's well. See Paul Muni in 'We Are Not Alone' at the Strand Theatre." Or, instead, the Town Crier can carry sandwich sign selling showing. A tandem bike with a girl and man in English costume can also be used in the streets.

How To Use Cover Sketch



1. Used as the pressbook cover, it is cut out, matted and framed for your lobby or as part of any displays you build.
2. Get some local artist to do a similar sketch of Muni in your lobby. Artist's sketch should be large as possible to get maximum attention.
3. Tie up with drawing classes in a contest for sketch impression of Paul Muni. Contest is held in your lobby or mezzanine and entrants use this portrait as guide.
4. Using ad mat 301 you can develop a novel drawing contest for youngsters. The four Muni heads are re-painted and contestants asked to do free-hand sketches of each head.

Portrait shown is still WA 419. Order from Campaign Plan Editor—10c—for blow-ups, etc.

STORY IN PICTURES ANIMATED DISPLAY

Tell the story in pictures: Make giant book from blow-up of Muni cover on Grosset and Dunlap edition (see page 12) and enlargements of stills listed below. Use still and caption on a page. Set display on a stand and

station theatre attendant to turn pages. Use in lobby, libraries and in store windows for book promotion. Order "We Are Not Alone" Book Display stills, set of nine—75c—from the Campaign Plan Editor.

1. WA 140: Dr. David Newcome (Paul Muni) treats Leni (Jane Bryan), Austrian dancer with a small theatrical troupe, for a broken wrist. This disability causes her to lose her job. A kindly man, the doctor aids her.
2. WA 120: Jessica (Flora Robson), Dr. Newcome's wife, suggests they hire Leni to care for Gerald (Raymond Severn), their ten-year-old, high-strung son. Gerald, afraid of his mother because of her lack of understanding and stern discipline, responds to Leni's sympathetic treatment.
3. WA 119: Jessica, increasingly jealous of Leni's success with Gerald and suspicious of her relationship with Dr. Newcome, hears from town gossips of Leni's past—she was a dancer and once attempted suicide. Jessica dismisses Leni.
4. WA 24: When Gerald defiantly tells his mother that he is afraid of her, Jessica, upset and infuriated, rushes Gerald to her brother's home. She then tells the doctor that Leni has been poisoning Gerald against her. Angrily, Dr. Newcome

charges that "if there has been any poisoning in this house, it is you who has done it." Susan, dour household maid, overhears this.

5. WA 90: The shadow of impending parting draws Leni and the doctor closer together. Love of music is one of their bonds and while Jessica is attending one of her innumerable club meetings, the doctor plays for Leni. The spell, however, is broken by an angry roar from the street.

6. WA 60: England has just entered the World War and the temper of the people results in the wrecking of a German bakery in town. Fearful of her safety because of her Austrian nationality, Dr. Newcome makes arrangements to get Leni home to her own country.

7. WA 72: In the meantime, Gerald has slipped home to see Leni and recover his penknife which Jessica had taken from him and put in the medicine cabinet in the surgery. In reaching for it, he knocks down and breaks a bottle of pills. Panicky and afraid of his mother's punishment, he stuffs the

pills from the broken bottle into another bottle. Jessica finds him as he is leaving, returns him to her brother's home but fails to notice the broken bottle Gerald is hiding.

8. WA 138: That night Dr. Newcome takes Leni to the nearby railroad station. And that same night Jessica dies of poisoning. She had taken poisonous tablets from a bottle which ordinarily contained headache pills. The doctor and Leni are arrested for her murder.

9. WA 81: Fearful of possible mental effect on Gerald, the doctor will not allow Gerald to be brought into the courtroom or even be told of the trial. Circumstantial evidence points directly to the accused. Most damaging — to the jury — testimony comes from Dr. Newcome in answer to a question if he loves Leni. In honest bewilderment, he replies: "Do I love her? Why, I hadn't thought of it—but—of course I do. Yes, I do."

10. On last page copy reads: "Now see 'We Are Not Alone' for the stirring conclusion to this dramatic story." Playdates.

Letter for Mailing

Dear Sir or Madam,

Paul Muni! A name which immediately brings to mind all that is great in motion picture entertainment will again thrill Strand Theatre patrons when "We Are Not Alone," a Warner Bros. picturization of James Hilton's popular novel, opens a week's engagement on Friday.

In this, his latest film, Mr. Muni plays his first modern role in five years. The man who portrayed such historical figures as Benito Juarez, Emile Zola and Louis Pasteur turns his genius this time on a character as human and livable as you or I. He plays Dr. Newcome, the central figure of James Hilton's book, and adds another to his gallery of unforgettable roles.

"We Are Not Alone," by the author of such works as "Goodbye, Mr. Chips" and "Lost Horizon," also makes a full-fledged star of Jane Bryan whom you will remember for her outstanding performance in "The Old Maid." The new Muni film was directed by Edmund Goulding, famed for such productions as "Dawn Patrol," "Dark Victory" and "The Old Maid."

You will want to see "We Are Not Alone" when it starts its run at the Strand Theatre on Friday. I am sure it will prove well worth your while.

Sincerely yours,

THE MANAGER

SPOT RADIO PLUG

The Strand Theatre announces the opening on Friday of the motion picture masterpiece, "We Are Not Alone" starring Paul Muni. In his first modern role in five years after a succession of triumphs as Louis Pasteur, Emile Zola and Benito Juarez, Paul Muni brings the full scope of his genius to the role of Dr. Newcome, created for him by the greatness of James Hilton who wrote such outstanding stories as "Lost Horizon" and "Goodbye, Mr. Chips." "We Are Not Alone," adapted by author Hilton himself for this picture, comes to glowing life on the Strand Theatre screen. The pen of James Hilton brings you warmth, drama and a vivid understanding of life. From Paul Muni comes his most brilliant portrayal. Jane Bryan, whom you will all remember for her remarkable performance as the daughter, Tina, in "The Old Maid," scores another success in the part of Leni, the Viennese dancer stranded in England. The supporting cast includes Flora Robson, Raymond Severn and Una O'Connor. Directed by Edmund Goulding who also gave you "Dark Victory" and "The Old Maid," "We Are Not Alone" is a screen achievement to be ranked with the greatest. "We Are Not Alone" is perfect motion picture entertainment.

DISPLAYS TO DRESS UP YOUR LOBBY AND FRONT

His Stature Grows With The Years... PASTEUR ZOLA JUAREZ

PAUL MUNI

We Are Not Alone

JANE BRYAN
FLORA ROBSON
RAYMOND SEVERN · UNA O'CONNOR
Directed by EDMUND GOULDING
Presented by WARNER BROS.

40" x 60"
ACTION DISPLAY
Full Color Photo Gelatin
Rental: 75c each

PAUL MUNI

WE ARE NOT ALONE

JANE BRYAN
FLORA ROBSON
RAYMOND SEVERN · UNA O'CONNOR
Directed by EDMUND GOULDING
Presented by WARNER BROS.

PAUL MUNI

WE ARE NOT ALONE

JANE BRYAN
FLORA ROBSON
RAYMOND SEVERN · UNA O'CONNOR
Directed by EDMUND GOULDING
Presented by WARNER BROS.

COLORED 22 x 28's
Rental: 20c each

PAUL MUNI

WE ARE NOT ALONE

JANE BRYAN
FLORA ROBSON
RAYMOND SEVERN · UNA O'CONNOR
Directed by EDMUND GOULDING
Presented by WARNER BROS.

INSERT CARD
Rental: 12c each

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

PAUL MUNI
We Are Not Alone

EIGHT COLORED 11 x 14's
Rental: 35c

PAUL MUNI

WE ARE NOT ALONE

with JANE BRYAN · Flora Robson
Presented by WARNER BROS.
A WARNER BROS. FIRST NATIONAL PICTURE

40" x 54" SATIN BANNERETTE
Price: \$1.75 or Rental: \$1.00

... AND THIS SMASH HERALD TO SELL PAUL MUNI!

PAUL MUNI
"We Are Not Alone"

TO THIS ROLE—ABOVE ALL OTHERS—HE GIVES THE FULL SCOPE OF HIS GENIUS!

PAUL MUNI as Dr. Newcome, the most vivid of his gallery of unforgettable portrayals!

His first modern role in five years...created for him by the man who gave the world "Lost Horizon" and "Good bye, Mr. Chips"

with **JANE BRYAN**
FLORA ROBSON
 RAYMOND SEVERN - UNA O'CONNOR
 Directed by **EDMUND GOULDING**
 Screen Play by James Hilton and Milton Krims - From the Novel by James Hilton - Music by Max Steiner
 A WARNER BROS.—FIRST NATIONAL PICTURE

Presented by **WARNER BROS.**

9" x 12" COLORED LITHO HERALD

Actual size larger than shown in illustration
 Reverse side is free for cooperative imprint

Prices:
\$2.75 per M
 5M and over
\$3.00 per M
 Less than 5M



11" x 14" COLOR GLOS STAR PORTRAITS
 1 to 9.....35c each
 10 to 24.....30c each
 25 & over.....20c each
 Also available in 8" x 10" size15c each

SPECIAL LOBBY DISPLAYS

DESIGNED and BUILT BY

AMERICAN DISPLAY CO., Inc.

525 W. 43rd Street
 New York, N. Y.



40" x 60"
 Hollywood Special



24" x 60"
 Silk Screen Display



8" x 10" FAN FOTO
 Ask your Vitagraph ad salesman for special quantity prices.



SLIDE.....15c each

24-SHEET GETS A BIG PLAY ON CENTER SPREAD!

THAT'S THE ONLY WAY TO BILL THIS ATTRACTION—BIG!



SIX-SHEET
Rental: 48c each



THREE-SHEET
Rental: 24c each



ONE-SHEET
Rental: 8c each

SPECIAL QUANTITY PRICES

24-SHEETS

1 to 4.....	\$2.40 each
5 to 9.....	2.25 each
10 to 24.....	2.00 each
25 & over.....	1.75 each

SIX-SHEETS

25 to 49.....	.80c each
50 to 99.....	.70c each
100 & over.....	.60c each

THREE-SHEETS

50 to 99.....	.32c each
100 & over.....	.28c each

ONE-SHEETS

50 to 99.....	.11c each
100 & over.....	9c each



MIDGET WINDOW CARD
4c each



REGULAR WINDOW CARD

1 to 49.....	.7c each
50 to 99.....	.6c each
100 & over.....	5 1/2c each

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with support from Matthew and Natalie Bernstein.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

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HISTORY
DIGITAL LIBRARY 

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